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The Eye Coming from the Other World

KOTOH, Tetuaki

(Hiroshima University, Hiroshima, Japan)

Key Words; BEING, DEATH, DISPLACE, IPPEN, JOURNEY, *NOH*, PURE LAND, THE LEVEL OF VISION, THE OTHER WORLD, ZEAMI

“Outlook on the other world” is commonly regarded as a thinking-form or tradition that looks the other world *from this world*. But in Japan, there is a tradition which has cultivated the eye seeing this world *from the other world*. That tradition makes even the main stream of the spiritual history of Japan.

In this time, I treat a *Noh* play of ZEAMI and the teachings of IPPEN as a clue, and tend to make clear the logic and secrets of that curious eye coming from the other world. It goes without saying that this matter gets intertwined deeply the understanding what is the supreme dimension (*Nirvana*) of Buddhism.

Journey of a Young Girl

KUNO, Akira

(International Research Center for Japanese Studies, Kyoto, Japan)

Key words; BARRIER, EXPERIENCE, JOURNEY, KYOTO, NIGHT, “SARASHINA NIKKI”, STATUE OF BUDDHA, THE OTHER WORLD, YEARNING

In 1020, a young girl made journey of three months from Kazusa to Kyoto with her family. About forty years later, she wrote down of this journey in her “Sarashina Nikki”, the description of which tells us how she was sensitive to the world different in kind from this world. It is our aim to clarify the sensitivity of this young girl.

Electronic Media and Anonymous Community

MORIOKA, Masahiro

(International Research Center for Japanese Studies, Kyoto, Japan)

Key words; THEORY OF MEDIA, PERSONAL COMPUTER NETWORK, NEW MEDIA, URBAN SOCIOLOGY, TELECOMMUNICATIONS, INFORMATION SOCIETY, ANONYMOUS COMMUNITY, HUMAN RELATIONSHIPS

This paper analyzes the characteristics and functions of the anonymous community in personal computer communication networks from the viewpoint of urban sociology. The readers will find some hypotheses that connect the theory of electronic media and theories of community in urban sociology.

Terms for Self and Address Terms in the Chitose Dialect of Ainu

SATO, Tomomi

(International Research Center for Japanese Studies, Kyoto, Japan)

Key Words; AINU, TERMS FOR SELF, ADDRESS TERMS, KINSHIP TERMS, HONORIFICS

The present paper deals especially with the following points:

(1) Ainu is structurally a hybrid type of language which shares both characteristics of so-called European languages and those of Japanese, in view of the system of terms for self and address terms.

(2) It is necessary to take into account the factor of generation as well as that of age, in order to understand the usage of the Ainu kinship terms.

(3) We can see the hybrid character of Ainu typically in honorific expressions employed to address one's husband.

Allusion and Metaphor (V)

—The Role of “The Song of Everlasting Sorrow” (*Ch'ang hen ko*), from Po Chu-i's collected works, in *The Tale of Genji*—Part 2

NAKANISHI, Susumu

(International Research Center for Japanese Studies, Kyoto, Japan)

Key Words; CHAPTERS FROM *THE TALE OF GENJI*—E-AWASE, MATSUKAZE, ASAGAO, HATSUNE, TOKONATSU, WAKANA—PART ONE, WAKANA—PART TWO, KASHIWAGI, YOKOBUE, MABOROSHI, AGEMAKI, YADORIGI, AZUMAYA, KAGERO, THE THRILL OF TRIUMPH CREATED FROM MISFORTUNE,

YUMEIKAI (THE WORLDS OF LIFE AND DEATH), SET PHRASE, NATURAL SCENERY AS A REPRESENTATION OF HUMAN AFFAIRS, LONGING FOR MOTHER, PARADOXICAL FORMATION OF CHARACTER, LEGENDARY HISTORICAL EVENTS

The purpose of this paper is to examine the role which metaphors from Po Chu-i's collected works play in *The Tale of Genji*.

1. In the "E-awase" (*A Picture Contest*) chapter, the first allusion to "The Song of Everlasting Sorrow" suggests the thrill of triumph Genji creates from the previous misfortune of his exile in Suma, while the second emphasizes the pain of separation between the worlds of the living and the dead.

2. The allusion to the "Song" in the "Matsukaze" (*The Wind in the pines*) chapter helps to smooth the way for a woman of low birth (Akashi) as she approaches the court.

3. In the "Asagao" (*The Morning Glory*) chapter, the "Song" emphasizes the strength of Genji's longing for the dead Fujitsubo.

4. In the "Hatsune" (*The First Warbler*) chapter, the "Song" is used to show the enthusiasm with which Genji supports Akashi, and to bring her, little by little, closer to the court.

5. In the "Tokonatsu" (*Wild Carnations*) chapter, the set phrase from the "Song" depicting a woman who has grown up hidden away from society is used to suggest the shadowy, mysterious nature of the female protagonist Tamakazura.

6. In the "Wakana" (*New Herbs—Part One*) chapter, "Song" are alluded to in order to superimpose the delicate, dependent side of Yang Kuei-fei onto the female protagonist, the Third Princess.

7. In the "Wakana" (*New Herbs—Part Two*) chapter, the first allusion to the "Song" expresses a critical view of prosperity and splendor, the second affirms the love between man and wife, and the third, borrowing the example of Yang Kuei-fei, points up the fact that for Murasaki, Genji was the one and only man.

8. In the "Kashiwagi" (*The Oak Tree*) chapter, an allusion to the "Song" serves to show the representation of human affairs in natural scenery, as Genji's son Yugiri sees in the entwined branches of two trees a personification of his relationship with Ochiba, Kashiwagi's widow.

9. In the "Yokobue" (*The Flute*) chapter, the "Song" is used as a means of forming a connection between the worlds of the living and the dead.

10. The series of allusions to the "Song" in the "Maboroshi" (*The Wizard*) chapter is incorporated into the basic pattern of the development of the story, and create a correspondence between the beginning and the end of the story of Genji the Shining Prince. The later allusion might be said to stand alone on the empty stage after all the players have departed, a lasting reverberation of the loneliness of Genji's end.

11. In the "Agemaki" (*Trefoil Knots*) chapter, the "Song" is used to express the depth of the female protagonist Oigimi's longing for her dead father the Eighth Prince.

12. In the “Yadorigi” (*The Ivy*) chapter, a series of allusions to the “Song” show that the protagonist Kaoru is fated to yearn for the dead Oigimi.

13. The first allusion to the “Song” in the “Azumaya” (*The Eastern Cottage*) chapter makes it clear that Kaoru’s love for Ukifune is rooted in a deep longing for his mother, while the second allusion serves to impart one of the “Songs” two aspects—joy and grief—to each of the two male protagonists.

14. In the “Kagero” (*The Drake Fly*) chapter, the “Song” affirms the character of Ukifune and her dead sister Oigimi paradoxically, through the negative depiction of the First Princess.

There is a difference between the way the allusions listed above are used in the first part of *The Tale of Genji*, which deals with Genji’s life, and in the ten Uji chapters, which take place after his death. Whereas in Genji’s story, words and phrases themselves create the metaphors, in the Uji chapters, legendary historical events form the basis of metaphor.

Moreover it should be pointed out that among all of Po Chu-i’s poetical works, “The Song of Everlasting Sorrow” is embedded mostly deeply in the text of *The Tale of Genji*; its great evocative power as a source of metaphor is rooted in the deepest recesses of the *Tale* itself.

History of Commensalism and Partnership between Man and the Other Animals

TANABE, Yuichi

(School of Veterinary Medicine, Azabu University)

Key Words; COMMENSALISM, PARTNERSHIP, PARASITISM, DOMESTICATION, PRE-AGRICULTURAL AGE, AGRICULTURAL AGE, HISTORICAL AGE, SYMBIOSIS, DOMESTICATED ANIMALS, COMPARATIVE HISTORY OF SPECIES

Most relationships between man and the domesticated animals are commensalism, meaning a close association or union between two species of organisms, in which one is benefited by the relationship and the other is neither benefited nor harmed, but it is not a partnership, meaning that in which both are mutually benefited, except in two cases: that of the dog and the cat.

This review describes the origin, developement and present status of commensalism and partnership between man and the domesticated animals in chronological orders.

Dogs (*Canis familiaris*) were the oldest (ca.35,000–38,000 BP) domesticated animals, and now believed to have derived solely from wolves (*Canis lupus*). Man domesticated dog and reindeers (*Rangifer tarandus*) in the early preagricultural age, and sheep (*Ovis aries*), goats (*Capra hircus*), pigs (*Sus domesticus*) shortly before the preagricultural age. Cattle (*Bos taurus*) and chickens (*Gallus gallus domestica*) were domesticated shortly after the start of agronomical agriculture (ca. 10,000 BP).

Pigeons (*Columba livia*), camels (*Camelus bactrianus*, *Camelus dromedarius*), lamas (*Lama glama*), alpacas (*Lama pacos*), buffaloes (*Bubalus bubalus*), honey bees (*Apis mellifera*, *Apis cerana*), silk worm moths (*Bombix mori*), Asian elephant (*Elephas maximus*), cats (*Felis cattus*), guinea pigs (*Cavia porcellus*), geese (*Anser domesticus*), ducks (*Anas platyrhynchos*), muscovy ducks (*Cairina moschata*), turkeys (*Meleagris gallopavo*), guinea fowls (*Numida meleagris*) and yaks (*Bos gruniens*) were domesticated in the prehistorical or early historical periods after the establishment of agriculture. Most of them were domesticated in Old World, except lamas, alpacas, guinea pigs, muscovy ducks and turkeys, which were domesticated in New World.

Mice (*Mus musculus*) and Norway rats (*Rattus norvegicus*) encountered man in the early agricultural age, and have been parasite animals for a long time. However, a large number of them have been domesticated and have been used as experimental animals in biology and medicine.

In the historical age, a few wild animals were domesticated; i. e. rabbits (*Oryctolagus cuniculus*) for meat production in France, Japanese quail (*Coturnix coturnix japonica*) for egg production in Japan, minks (*Mustela vison*) and foxes (*Vulpes vulpes*) for fur production in U. S. A. , Canada and USSR.

Interestingly, a few animals had been domesticated and became commensalism animal, but have been abandoned by man later. Two of examples of them are African elefanats (*Loxodonta africanus*) and cheetas (*Acinonyx jubatus*).

On Particularity of Narratives
in Japanese Novels: A Critique of
"Methods of Novels Around 1935,"
by Sone Hiroyoshi

SUZUKI, Sadami

(International Research Center for Japanese Studies, Kyoto, Japan)

Key Words; JAPANESE NOVELS AROUND 1935, SELF-CONSCIOUSNESS, NARRATIVES, THE MODERN SELF, THE OBJECTIVE REALISM, MODERNIZATION, THE 20TH CENTURY LITERATURE, RAKUGO, GESAKU TRADITIONAL NOVELS

SONE Hiroyoshi tries to characterize the methods of Japanese novels around 1935 as the efforts to link Japanese particularities of self-consciousness, on the one hand, and of narratives, on the other. The examples he gives are the proposal for the "fourth person" by YOKOMITSU Riichi, and the "methodical works," narrated by the first person, of DAZAI Osamu and ISHIKAWA Jun. I find critical faults in his arguments, the most serious of which is that he does not pay proper attention to historical development. Instead he simply assumes that Japanese self-consciousness was not clearly demarcated, and deduces from this preconception that the subject (narrator) could not have stood aloof from the scene. This unwarranted logic comes from the value-judgment based on "the modern self" and the "objective realism"

rooted in the modern Western Europe. SONE is caught in the “modernization” mentality that became dominant in Japan after WW II. I maintain, first, that the Japanese novels in this period should be seen as a particular manifestation of general trends in the 20th century literature; and, second, that the particularity of the “methodical works” narrated by the first person could more properly be understood in the condition of that age, and as a continuation of the “rakugo” and “gesaku” traditions.

The narrator indeed stands aloof from the scene in traditional novels. An illustration of this point is given by examining the works by IHARA Saikaku of the 17th century.

Book Review :

W. G. Beasley “Japanese Imperialism 1894-1945”
translated by Shinya Sugiyama

KITAGAWA, Katsuhiko

(Kansai Junior College of Foreign Languages, Osaka, Japan)